


NATIONALTHEATRET.

Kapelmesteren.

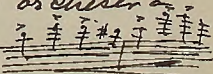
Nos.
Kristiania d. 12. 11. 1808.

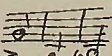
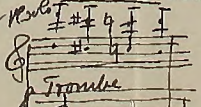
Dear Miss Parlow!

You must now try to understand my poor english. — I give to day Mr. Björnson the solopart of the concerto, because he told me You wanted to study it. In a few days You will get the piano part and in about 3 weeks, you will get the orchestral score and orchestral parts. — And now something about the concerto.

I. Movement - quite free, as a fantasia (in the beginning). The Allegro moderato - broad and energetic, the second theme like an "Elegie" and rather slower (and just like Miss Parlow). By "poco animato"  faster. The following "Tutti" still faster.

The following cadenza is to be played in a other manner as the first time! milder!

II. Movement. (Andante) is to be played very slowly - in the beginning, with full ton and much expression. Later is the tempo going on a little. At the end of this movement you must allow the orchestra to play very strong for a few bars.  (The 1st violins are here playing with the solo in octaves.)

III. Movement. Allegro moderato - not too fast, with rhythmic and humor. The second theme  broad and pathetic. At the end of this movement the orchestra also must play *ff*  The solo violin is only to be seen, not heard.

But also only for a few bars. And now
I give You the best advice: "Just play it
as You like (and only as Miss. Parlow
can do it). Then I will be quite happy
Many regards to Mrs. Parlow and the
best wishes for You and Your future.

Your very truly

John Fallesen

Please, don't forget to bring the great
master Leopold's. Give my respectfully regards

I hope You will find my concert
better than my letter.